Art Gallery of Ontario

THE GALLERY

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Master Prints from the Presgrave Collection include works by Dürer, Rembrandt, Callot, Whistler

By Katharine Lochnan

In 1972 the Art Gallery of Ontario organized the first exhibition of prints from its permanent collection, *French Printmakers of the Nineteenth Century*. Soon after it went on view, a gentleman phoned to say how much he had enjoyed the exhibition, and to tell me that he had etchings by Meryon and Bracquemond which he would be happy to lend to the exhibition.

Shortly after Ralph Presgrave had arrived at the Gallery, the walls were reorganized to accommodate the two prints, and I had accepted an invitation to see the rest of the collection at his home in Etobicoke.

What Ralph Presgrave had modestly described as "a few more prints" turned out to be over two hundred sheets ranging from the 15th to the 20th century, with a strong accent on portrait engraving which has always had a special appeal for the collector. It was with great pleasure that the Gallery received the news in 1975, that Mr. and Mrs. Presgrave wished to donate this collection to the Gallery. The transfer took place between 1976-78, and the last of the works has now been received. This gift constitutes the single most important donation to the print collection since Sir Edmund Walker's prints were given by his family in 1926.

Ralph Presgrave was born in England in 1898. He came to Toronto at an early age, and after completing high school, received a degree in chemical engineering from the University of Toronto in 1921. He joined York Knitting Mills (now Harvey-Woods) upon graduating, where he became a director and vice-president of manufacturing. It was there that he became involved in the introduction of scientific work study and incentive plans, wrote *Dynamics of Time Study*, and co-authored *Basic Motion Time Study*.

In 1932 he was the initiator and one of the founders of a consulting group later to become Woods Gordon, now one of the largest consulting firms in Canada. In addition, in 1958, Mr. Presgrave joined the staff of the School of Graduate Studies at the University of Toronto as full professor in the School of Business (now the Faculty of Management Studies). In 1959 he accepted the chairmanship of the newly established Public Service Grievance Board, arbitrating the grievances of provincial civil servants. He continues to sit on the board today.

Ralph Presgrave's initial encounter with print collecting occurred in the early 1920s on a visit to New York when he was attracted to some Japanese woodcuts in a small antique shop on lower Fifth Avenue. It was not for several years, however, that he began to think about prints again. In 1929, at a Toronto auction sale of furniture, a Whistler drypoint *The Forge* was held up by the auctioneer; caught by the magic of the name Ralph Presgrave, who had not gone to the sale in search of pictures, found himself the surprised owner of the Whistler.

In Toronto, at that time, there were very few people knowledgeable about master prints, although there were a number of places where one might acquire the odd piece. Ralph Presgrave set about systematically learning about prints and printing techniques by reading books, subscribing to *The Print Collectors Quarterly*, and by requesting dealers' catalogues from abroad.

Whenever his work took him to New York, he would try to spend time in the Print Room at the Metropolitan Museum where he would sometimes have the opportunity to discuss the quality of impressions with the Curator, William Ivins.

Marco Dente da Ravenna, Italian, d. 1527; *Entellus and Dares*; engraving, 32.5 x 27.2 cm. Art Gallery of Ontario, gift of Mr. and Mrs. Ralph Presgrave, 1976.

A few of the prints in the collection were acquired in Toronto from Creasser's on Yorkville, from the Carroll Galleries, The Roberts Gallery, and Ward Price auction sales. The majority were purchased by mail through the London print dealers, Craddock and Barnard, in the same way that many a museum collection has been built. In addition, on business trips to New York and Philadelphia, Mr. Presgrave visited galleries and attended occasional auction sales. He was tentatively accused of trading with the enemy during World War II when the RCMP opened a package in customs containing a print whose country of origin was Czechoslovakia. The print was by Wenzel Hollar and only after some persuasive talking about how long it had been in England was Mr. Presgrave able to secure the release of the outstanding portrait of *Hans von Zurich*!

The exhibition *Master Prints from the Presgrave Collection now forming Part of the Collection of the Art Gallery of Ontario*, has been selected with the assistance of Ralph Presgrave and David Alexander. Among the major figures included in the collection are Dürer, Rembrandt, Lucas van Leyden, Callot, Meryon and Whistler. The concentration within the collection of portrait engraving necessitated special consideration. David Alexander, of York, England, a specialist in the field of reproductive engraving, made a selection of 17th century English and French portraits, including works by Faithorne, Mellan, Morin and Nanteuil. He has written a general introduction and notes for this section of the exhibition catalogue. Ralph Presgrave wrote his own highly personal introduction, in which he discusses the evolution and nature of his collecting interests.

Mr. Presgrave is now involved in the building of the Gallery's collection as a member of the Print and Drawing Collection Committee.

The exhibition which takes place in the Margaret Eaton Gallery July 5—August 10 will travel under the aegis of Extension Services to Charlottetown and Regina and throughout the province of Ontario. The catalogue publication has received generous assistance from the Partners of Woods Gordon ●

Gordon Rayner – a willingness to change direction

By Earl Damude

The *Gordon Rayner Retrospective* exhibition has been on tour since March of 1979. The exhibition, which was put together by the Robert McLaughlin Gallery in Oshawa, will end its touring schedule at the Art Gallery of Ontario where it will be shown in the Gallery of Contemporary Art from July 19 to August 31.

The catalogue which accompanies the Rayner exhibition contains, in addition to two commentaries about the painter and his work, a delightfully frank autobiographical sketch of the artist's life and times since he was born in Toronto in 1935. The two formal commentaries are by Joan Murray, director of the Robert McLaughlin Gallery and Dr. Theodore Allen Heinrich, a longtime admirer of Rayner's work.

The catalogue reproduces the 36 works in the exhibition, some in black and white and some in colour. What makes the reproductions particularly valuable in the reader's quest to familiarize himself with Rayner's work, are the artist's candid, often irreverent and stringently honest comments about how the piece came to be done and what it meant to him. These notations provide more insight into Rayner as an artist and a person than anything else, except, of course, seeing the exhibition itself.

It seemed almost pre-ordained that Gordon Rayner should be an artist. His father, Gordon Wesley Rayner was a successful commercial artist and so was his uncle, Harold Rayner. A great-uncle, Samuel A. Rayner, exhibited with the Royal Academy in England during the period between 1821 and 1864.

After Rayner left school (he attended Northern Vocational Institute), he served his apprenticeship as a commercial artist first with his father and with Jack Bush, then working as an illustrator and later to become famous as a painter "of lyric colour field abstractions," in the words of Joan Murray.

Rayner says Jack Bush became one of his semi-heroes. "I'd stand sometimes for hours behind him while he chewed gum trying to quit smoking and watch him do those marvellous illustrations." Those "marvellous illustrations" were for Harvey Wood's underwear ads for men and women, yet they taught Rayner the importance of drawing. Bush impressed on him that drawing was the basis of all art.

As an apprentice to Jack Bush, one of Rayner's after-hours jobs was to serve drinks to what he calls "a strange and gregarious" group who called themselves the Painters Eleven. They were a high-spirited, laughing group. It wasn't uncommon to see Harold Town and Oscar Cahén in a fake battle, rolling on the floor. These artists were the pioneers of abstract art in Canada and their work had an enormous effect on Rayner although he admits that at the time he was full of doubts about it and whether it was art at all.

While Rayner was doing commercial art (he stayed with it for 17 years), he was moving further away from illustrative art in his own work. He made friends with Tom Hodgson, gave up imitating van Gogh and was doing more

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Rayner *continued from page 1*

abstractions. "I realized that I wanted to do more *insane* things than applied art allowed. I'd never really got along with the bosses. I never really liked getting up in the morning. I never liked deadlines."

In the mid-50s Rayner became friends with Dennis Burton who was then attending the Ontario College of Art and through him met Robert Markle, Rick Gorman, Marlene Markle and Larisa Pavelchenko. A couple of years later he met Graham Coughtry who has remained a close friend.

It was in Cleeve Horne's studio that Rayner met Horne's wife Jean, the first person in Canada to work with welded steel. The work she was doing so impressed the ever-innovative Rayner that he went back to Northern Vocational and took a night course in welding. One of his welded steel pieces stands in Elise Meltzer's garden in Toronto's Rosedale.

Rayner's full conversion to abstract art came when he saw the work of de Kooning at the Albright-Knox Art Gallery in Buffalo. "I had become the number one de Kooning fan in the world not realizing there were only about 50,000 artists in the U.S. doing second-string de Koonings. I even did a series of paintings that were of women grinning with big teeth."

Rayner said he learned a lot from this expedition into the work of de Kooning but he soon realized there was not enough of himself in his work. Thanks to a recommendation from Harold Town, Rayner was given his first Canada Council grant and he was able to leave commercial work and to spend more time in his beloved Magnetawan district of Parry Sound, an area known as the Near North of Ontario.

"Now I do two kinds of painting: one is a kind of citified urban painting, more cerebral, less influenced by my actual surroundings. In other words, I'm neither painting nor influenced by the back alleys of Spadina Avenue. But when I'm up north my palette changes automatically and the method by which I paint changes, the aspects of touch and colour are more affected by the environment. I began to paint the peculiar light that exists only in Northern Ontario."

What comes through in reading Rayner's autobiographical sketch and in the works in his exhibition is his willingness to change direction in his painting, his sensitivity to colour and, above all, his sense of humour, the feeling that as a man and as an artist he is having fun out of his life and his work. Joan Murray, in her commentary, says that risk-taking, enjoyment, pleasure, are all part of Rayner's definition of painting. She says the idea of an artist developing in a linear direction was always offensive to Rayner. Dr. Heinrich points out that Rayner is fond of opposites, of chaos and order, East and West, sharp and smooth and hot and cold. ". . . he often creates an explosion and then endows it with a stabilizer," says Dr. Heinrich.

Joan Murray quotes Robert Fulford, editor of *Saturday Night*, as saying that an exhibit of Rayner's "shows us a painter in the act of wrestling with the limitations of a period style." Whatever wrestling Rayner is doing he is acutely aware of the beauty and greatness of Canada. "My home."

"I intend to continue with this life, these investigative pleasures, discursive discussions with friends, to make music, to keep looking and to keep painting." And that is a good credo for any artist in this or any era ●

Toronto artist Gordon Rayner is featured in a retrospective exhibition of his work dating from the late 1950s to the present. (Photo: Saltmarche-Toronto)

National Gallery circulates Master Drawings

By Katharine Lochnan

The National Gallery is celebrating its hundredth anniversary this year with a number of special exhibitions drawn from its rich collections. One of these, *Master Drawings from the Collection of the National Gallery of Canada* will be shown at the Art Gallery of Ontario from August 16 to September 14.

While not as conspicuous to the gallery visitor as paintings and sculptures which are left on permanent view, the collection of master drawings nevertheless ranks high among major North American museum drawings collections.

Unfortunately, pen and wash drawings and watercolours are very light sensitive, and are, for this reason, exhibited for limited periods of time at a low light level. If infrequently seen, they more than compensate through the delightful surprise which accompanies their appearance, and perhaps have greater impact for their lack of familiarity.

The Department of Prints and Drawings at the National Gallery was founded in 1920 by Sir Edmund Walker who was Chairman of the Advisory Arts Committee. The first purchases were made prior to that in 1911, the year in which Walker assumed the position, and included a fine sheet by Annibale Carracci (Italian, 1560-1609) *The Lute Player and Other Studies* from the Rutland Collection. The majority of the 1200 non-Canadian drawings in the collection were acquired during the curatorship of Kathleen Fenwick, who joined the National Gallery as an assistant in 1928 and retired as Curator of Prints and Drawings in 1968. There are about 17 drawings in the exhibition which represent the years during which Miss Fenwick was formally advised by Paul Oppé and A. E. Popham. Among the works acquired during her curatorship are a number of well-known sheets, including van Gogh (Dutch, 1853-1890) *The Swamp*, 1881 (acq. 1967), Odilon Redon (French, 1840-1916) *The Poet and Pegasus* (acq. 1965), and George Romney (English, 1734-1802) *Dido Bidding Farewell to Aeneas* (acq. 1960). The most important of the earlier acquisitions is Dürer (German, 1471-1528) *Nude Woman with a Staff* (acq. 1956) which is related to the figure of Eve in Dürer's famous engraving of *Adam and Eve*.

The exhibition has been selected by Mimi Cazort, Curator of Drawings since 1972 who has made this the occasion to unveil a wide assortment of outstanding acquisitions made during the 1970s. It is a most impressive showing, and speaks loudly for the purchase policy at Ottawa. The variety of new acquisitions is remarkable, ranging from Rembrandt to Oldenburg. It is extremely difficult to select favourites, but among them are G. B. Castiglione (Italian, 1609-1665) *The Sacrifice of Noah* (acq. 1971), in which delightfully anthropomorphic red chalk animals, dominated by a splendid ostrich, render Noah's rituals in the background quite irrelevant; Fragonard (French, 1732-1806) *La Jarretière—A Young Lady Arranging her Garter* (acq. 1978), a black chalk study of great delicacy with just the right amount of tasteful rococo titillation, and Julius Schnorr von Carolsfeld (German, 1794-1872) *Life Study of a Female Nude* (acq. 1977), in which the slightly awkward pose is delineated with the detachment characteristic of the Nazarene School, in clean pencil contours and soft brown wash. Outstanding among recent purchases is Rembrandt (Dutch, 1606-69) *The Baptism of the Ethiopian Eunuch* (acq. 1977), executed in the artist's shorthand style, in which all of his customary poise and humanity is summarized in the gesture of baptising.

While there are only a small number of twentieth century drawings, the quality is equally high. The most remarkable sheets are Matisse (French, 1869-1954) *Standing Nude Seen from the Back*, 1905-7 (acq. 1973) a Fauve study related to the sculpted *Backs;* William de Kooning (American, b. 1904) *Study for "Woman I"* (acq. 1973), with its great fragmented wedges of overlapping colour, and Claes Oldenburg (American, b. 1929) *Giant Ice Bag, Cross-Section View 1*, 1969 (acq. 1970).

It is the acquisitions made during the past decade which give this exhibition its character. Acquisitions of this calibre are difficult to come by, and require healthy budgets. Thanks to generous funding in this area of the collection over the past ten years and the diligent work of the Curator, the National Gallery has added an impressive new chapter in the history of its drawings collection ●

Rembrandt van Rijn, Dutch, 1606-1669; *The Baptism of the Ethiopian Eunuch*, c. 1652-55; red pen and bistre, washed with white; 18 x 21 cm. The National Gallery of Canada.

Florence Vale – thirty-five years

By Borys Sobchak

Memory, dreams and fantasy are the sources artist Florence Vale uses to create the highly personalized, imaginative world of her art. A retrospective of Florence Vale's work over the past 35 years, which runs from August 2 to August 31, is organized by Natalie Luckyj for the Agnes Etherington Art Centre. The exhibition traces the early beginnings of Vale's work in hooked rug and painting, her development of collage and mixed media techniques and her more recent pen and watercolour drawings.

Born in England in 1909, Florence Vale emigrated with her family to Toronto in 1911. As a young woman of 20, Vale met and married Toronto artist Albert Franck who encouraged Vale to express and develop her own creativity.

Vale's early works in hooked rug and painting revealed an inclination to paint from memory. Her paintings, done in quiet colours, established a mood of intimacy and stillness, the colours and patterns reinforcing the image of a warm, secure world.

In the years to come, Vale turned to collage and mixed media, taking full advantage of the potential in arranging patterns and textures, transforming ordinary objects into new constructions or carefully waiting for the right combination of elements to appear either through chance or accident.

By using collage to develop new elements in her art: the colourful, expressive rendering of *Apollinaire*, the bizarre *Front-Elevation Elephant* construction and the allusive images of separation and isolation in the *Queen Dido* series, Vale developed a great range of emotional and psychological depth in her art which proved her mastery in collage and mixed media.

Not long after the death of her husband in 1973, Vale began producing a series of pen and ink and watercolour drawings which "show a visual energy and power not found in her earlier work," according to Natalie Luckyj. The modest, tranquil mood of paintings of the past is now replaced by drawings and watercolours full of sexual imagery, often within imaginary landscapes, detailed with fantastic beings as in *Sock Full of Wine* and *Walking on Roses*, which are at once surreal, exuberant and humorous.

Vale's most recent 1979 work turns back to painting and earlier subjects. Compared to her early paintings, Vale's new works aim at simplification of form and the enlargement of scale. Luckyj concludes that Vale's work, as it has evolved, rests on "her ability to compose, to simplify and to be sensitive to her materials."

After closing at the Art Gallery of Ontario, the exhibition will travel through Southern Ontario and Eastern Canada ●

Florence Vale, Canadian, b. 1909; *Apollinaire*, 1963; collage and oil on board, 59.8 x 49.5 cm. Alain and Anneke Prat Collection.

Upcoming...

News from other public galleries and visual arts organizations of particular interest to members.

ART TORONTO 80

Canada's first International Art Fair, Art Toronto '80, sponsored by *artmagazine*, takes place July 4-7 in the Harbour Castle Hilton Convention Centre. Over 100 art dealers from Canada, the USA and abroad will participate.

There'll be daily panel discussions, films on artists and an outdoor exhibition of works by six contemporary Canadian sculptors.

In addition, A Space, in cooperation with Harbourfront, will present an overview of video, performance, and conceptual art by 20 artists in Warehouse 222.

Daily admission is $3.00. A $15 four-day pass includes catalogue of exhibitors.

For more information call 416/488-1119.

10 Canadian Artists in the 70s

A major travelling exhibition of contemporary Canadian art will open at the Art Gallery of Ontario September 6. Ten artists will be represented by a selection of paintings, drawings and sculpture, all dating from the 1970s, which will introduce to new European audiences the quality of work produced in Canada. After closing at the Gallery October 19, the exhibition will travel in Europe for about nine months.

The artists represented are Jack Bush, Guido Molinari, Michael Snow, Iain Baxter, Paterson Ewen, Ron Martin, David Rabinowitch, Royden Rabinowitch, Murray Favro and Garry Kennedy. Works shown will be on loan from the collections of the Art Gallery of Ontario, the National Gallery of Canada, the Canada Council Art Bank and the artists themselves ●

Design Department wins awards

The Art Gallery of Ontario announces that two members of the Gallery's Design Department, Scott Thornley and Kathleen Doody, were named recipients of the 1980 Ontario Association of Art Galleries Design Awards.

Scott Thornley, Head of the Design Unit, won first prize in the category of Overall Gallery Image for the *Treasures of Tutankhamun* Exhibition. Thornley also received Honourable Mention in the category of Catalogue Over 20 Pages, for *Ketubah: The Jewish Marriage Contract*.

Graphic Designer Kathleen Doody received first prize in the category of Announcement Design for *Contact*, a project of Extension Services Branch, and First Honourable Mention for her poster design for *Painters and Poets*. Ms. Doody also received Honourable Mention in the category of Catalogue Under 20 Pages for *Figures and Portraits of the Thirties and Forties*.

The Design Department has consistently maintained an excellent record which in 1979 included winning a total of 7 awards and honourable mentions in competitions around the world ●

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Drawings from Punch

By Irene Szylinger

An exhibition of 118 drawings and three original covers of *Punch* magazine will be shown in the Walter Trier Gallery of the Art Gallery of Ontario from July 5 to August 10. The exhibition is organized by the British Arts Council and circulated by the Gallery's Extension Services.

Since the first issue of *Punch* appeared on July 17, 1841, it has become a literary institution in Britain. From the very first, *Punch* contributors were preoccupied with social and political issues. The early drawings, small in size, did not stand independently as humorous drawings but were used to illustrate the articles of strong contributors such as Douglas Jerrold and William Thackeray. Within a decade,the cartoons became more important and people bought *Punch* to chuckle at the drawings of Charles Keene. He joined the publication in 1851 and proceeded to provide it with more than 5,000 views of street life.

This second phase also saw the contributions of George du Maurier, known for his illustrations of high life, and of John Tenniel, internationally recognized for his illustrations of *Alice in Wonderland* and *Through the Looking Glass*.

Over the years, the magazine has established a reputation for humour rather than satire, and has never used the cutting edge of some of its European counterparts.

Early in the 20th century the most celebrated talent associated with *Punch* was Alan Alexander Milne, author of *Winnie the Pooh*, who later became assistant editor. Gradually the magazine grew in size and in the 1920s it began accepting regular contributions from more than 40 writers and artists, as well as many other occasional contributors.

This period saw Lewis Baumer's drawings of precocious children and D. L. Gilchick's domestic situation 'socials.' But it was really changes in the editorial staff which influenced to a large degree the artistic output of the cartoonists. Malcolm Muggeridge infused the magazine with new life and allowed greater freedom in artistic development even though he was there for only four years, from 1953-7.

Recently, cartoons have become more varied, captions have become much shorter or non-existent. Some notable recent cartoonists are Larry, David Langden, Thelwell, Gerald Scarfe, Kenneth Mahood, Honeysett, R. Lowry, Trog and the illustrator Phillip Hood.

The collection of drawings in the exhibition, borrowed from the *Punch* archives, ranges over the last 100 years and includes works by many well-known early cartoonists such as Charles Keene, John Leech, Ernest Shephard and G. M. Brock as well as present-day artists ●

W. Scully, ". . . and do, please, keep the parables short and pithy."

Events

Exhibitions

Master Prints from the Presgrave Collection
Margaret Eaton Gallery
Saturday, July 5-Sunday, August 10

Ninety master prints from the 15th to the 20th century, donated to the Gallery by Mr. and Mrs. Ralph Presgrave. Catalogue available in the Gallery Shop. See feature story on page 1.

Drawings from Punch
Walter Trier Gallery
Saturday, July 5-Sunday, August 10

Organized by the British Arts Council and circulated by the Gallery's Extension Services. Catalogue available in the Gallery Shop. See article on page 3.

Gordon Rayner Retrospective
Gallery of Contemporary Art
Saturday, July 19-Sunday, August 31

Exhibition organized by the Robert McLaughlin Gallery in Oshawa. Catalogue available in the Gallery Shop. See article on page 1.

Florence Vale Retrospective
Gallery E
Saturday, August 2-Sunday, August 31

Organized by the Agnes Etherington Art Centre, Kingston. Catalogue available in the Gallery Shop. See article on page 3.

Master Drawings from the Collection of the National Gallery of Canada
Margaret Eaton Gallery
Saturday, August 16-Sunday, Sept. 14

A special exhibition of master drawings, organized in celebration of the 100th anniversary of the National Gallery of Canada. Catalogue available in the Gallery Shop. See article on page 2.

Gallery School Fiftieth Anniversary
Gallery E
through Sunday, July 27

Works by well-known Canadian artists who have taught at the Gallery School. A comprehensive history of the Gallery School is available in the Gallery Shop.

Selections from the Trier-Fodor Foundation Gift
Walter Trier Anteroom
Tuesday, August 12-November

THE JEWELLERY SHOP

One-of-a-kind and Canadian designer jewellery in gold, silver and semi-precious stones

Open regular Gallery hours and Monday from 10:00 am to 5:30 pm
A project of the Volunteer Committee

David McAleese & Alison Wiggins
Titanium and Sterling Choker

For your summer pleasure– choose from a collection of over 800 works by Canadian and international artists– paintings, graphics, photographs, drawings and sculpture.

If you enjoy your choice and wish to buy, the rental fee is deducted from the purchase price.

Art Rental Service

Rental hours
Tuesday–Saturday from 11 am to 4 pm
Thursday from 11 am to 9 pm

A project of the Volunteer Committee

Mughals & Maharajahs

January 30 to February 21, 1981

A relaxed, romantic tour of northern India and Nepal sponsored by the Volunteer Committee. Mail coupon page 7 for details.

GRANGE COURT RESTAURANT

This summer at the Gallery you can dine superbly in the Grange Court Restaurant or outdoors in the Garden Terrace

Luncheon daily from 12:00 noon
Dinner Wednesday & Thursday 5:00 p.m. to 9:00 p.m.

Fully licensed
Major Credit Cards Accepted

for reservations call 977-0414

Julius Schnorr von Carolsfeld, German, 1794-1872; *Life Study of a Female Nude*, c. 1822; graphite with brown wash, 38 x 24 cm. The National Gallery of Canada.

Permanent Collection

Zacks Gallery North
Saturday, July 12-Sunday, August 17

An exhibition drawn from the permanent collection and loans of 20th century European drawings, paintings and sculpture.

Zacks Gallery South
Saturday, July 12-Sunday, August 17

Contemporary works from the permanent collection and loans.

Gallery of Contemporary Art
through Sunday, July 13

Contemporary international paintings and sculpture, the gifts of the Volunteer Committees.

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans, nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

During July and August, Extension Services will be circulating the following exhibitions. Dates may be subject to change.

Coming Out: Six Generations of Women
Sarnia Public Library & Art Gallery, July 17-August 10

Betty Davison: Cast Paper Relief Prints
Manitouwadge Recreation Centre, July 18-August 10

Equipment for Eternity: Egyptian Arts & Crafts of the New Kingdom 1570-1085 B.C.
Cambridge Public Library, July 28-September 6

Hogarth's London
Thames Arts Centre, Chatham, July 5-27; Burlington Cultural Centre, August 7-31

Ketubah: The Jewish Marriage Contract
Thames Arts Centre, Chatham, August 1-24

Michelangelo: Figure Studies
Manitouwadge Recreation Centre, August 19-September 9

Drawings from Punch
Art Gallery of Cobourg, August 15-September 7

Goodridge Roberts
Lynnwood Arts Centre, Simcoe, August 2-31

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks will feature works of art in the permanent collection. Come and stay for lunch!

Saturday and Sunday, 2:00 pm
Longer talks will feature aspects of the collection or temporary exhibitions.

Group tours are available; contact the Scheduling Office.

Summer Course

Turner to van Gogh: The Nineteenth Century
This special eight-week summer course offers an opportunity to begin your preparation for the major exhibitions *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism*.

The weekly two-hour slide lectures will be given in the Lecture Hall by Roger J. Mesley, M.A., a professor of Art History at the University of Guelph and specialist in 19th century art. His survey of the 19th century's major movements and artistic personalities from Romanticism to Symbolism will feature the work of J.M.W. Turner and Vincent van Gogh.

This non-credit course is being offered twice if there is sufficient enrolment: Thursday afternoons, 1:30 to 3:30 pm, July 3 to August 21, and Thursday evenings, 6:30 to 8:30 pm, July 3 to August 21.

Course fee: Members, students and seniors, $40.00; non-Members, $45.00.

Please fill out the application form on page 7, clearly indicating whether you wish to attend the afternoon or the evening series, and return immediately to the Scheduling Manager, Education Services.

Performance

Video from the Collection of the Art Gallery of Ontario
Video tapes from the collection of the Edward P. Taylor Audio-Visual Centre will be screened in the room outside the Irina Moore Gallery at noon, 2:00 pm and 4:00 pm on Tuesday, Friday,

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TURNER and the Sublime

VINCENT VAN GOGH and the Birth of Cloisonism

The Art Gallery of Ontario premières two outstanding international exhibitions by world-famous artists

By Judith John

Two of the most important exhibitions ever to be seen in Canada are coming to the Art Gallery of Ontario this season. *Turner and the Sublime* (November 1, 1980-January 4, 1981) and *Vincent van Gogh and the Birth of Cloisonism* (January 24-March 22, 1981) are outstanding international shows. Both provide unprecedented opportunities to view large bodies of works by painters of universal scope and appeal, catalysts in the history of art.

Complex and powerful figures, so far ahead of their times that they were shocking to their contemporaries and baffling to their public, Turner and van Gogh, along with the latter's French colleagues, altered the course of modern art, playing large roles in revitalizing the use of colour and light. Today, these once revolutionary artists are widely appreciated, and their work has lost nothing of its impact, still seeming fresh, moving and vital.

J. M. W. Turner was the most comprehensive genius in the whole of British art, and arguably the most brilliant landscape painter the world has known. Noted authority Andrew Wilton, Curator of Prints and Drawings at the Yale Center for British Art, has selected 123 of his works for *Turner and the Sublime* from comprehensive collections on both sides of the Atlantic: a memorable loan from the British Museum, London, augmented by a large group from the Yale Center, New Haven, Connecticut.

Dealing with his most dramatic themes—the sea, mountains, darkness—these watercolours, drawings and prints testify to the imaginative power of Turner's technique, the dazzling and passionate beauty of his landscapes. Nowhere is Turner's genius more apparent than in his watercolours. Highlighting the exhibition, they reveal how he transformed this medium with his totally unorthodox approach.

Turner subscribed to the philosophic concept of his era, the "Sublime." It was a grand poetic ideal which aimed to stir the viewer's imagination by using striking effects to evoke a supremely moving realm, more awe-inspiring and vast than everyday reality. As Turner embraced the heroic in human affairs, so was he inspired by the overpowering in nature. Rather than painting for mere decoration or narrative, he sought to communicate exalted ideas, inspire perception, and elevate the thoughts of his viewers. His appeal is therefore not only to the eye: the expressive capacity of his work speaks to the mind and imagination.

Turner raised the art of landscape painting to a new level of universality. Through his original vision, he evolved a highly personal artistic language which was a prelude to the art which followed.

Vincent van Gogh, Dutch, 1853-1890; *The Artist's Bedroom at Arles*, 1888; oil on canvas, 28⅞ x 36⅛". Rijksmuseum (Vincent van Gogh), Amsterdam.

He worshipped light, giving it new life so that it controlled his painting: in his hands, light became an instrument to excite the imagination. Turner's eloquent presentations of nature's luminous atmosphere, and his startling colour and light experiments paved the way for the Impressionists. His late work foreshadowed modern painting, so far advanced that it appears as if it were created yesterday rather than over a hundred years ago.

Vincent van Gogh and several French contemporaries carried the understanding and study of light and colour even farther, blending a variety of Eastern and Western art influences into a style called "Cloisonism." *Vincent van Gogh and the Birth of Cloisonism* explores this vital movement which took a significant step towards abstraction in some of the world's most innovative and appealing paintings. The show offers fresh insight on the Post-Impressionists in general and on the work of van Gogh and Gauguin in particular.

Developed in Paris during the mid-1880s, "Cloisonism" derived from the ceramic technique of cloisonné as evidenced in Medieval enamels, stained-glass windows, and oriental vases. It was also greatly inspired by the Japanese print and the decorative outlines of primitive imagery. Van Gogh, working in close contact with artists Emile Bernard, Louis Anquetin, Henri de Toulouse-Lautrec and Paul Gauguin, was particularly affected by his encounter with the Japanese prints then in vogue. Developing new compositional and colouristic values, he reflected this impact of Oriental woodblock prints in his work: his sense of perspective changed, he altered his use of line and employed colour with new brilliance. Louis Anquetin, too, incorporated elements found in Japanese prints, and it is this little-known but pivotal artist who was, in fact, the first modern French artist to be called a "Cloisonist." His forcibly abstract paintings reveal the profound influence he had on his associates, including van Gogh.

Cloisonism deals primarily with the effective relationships of line and colour. Its characteristic vocabulary on canvas includes flat forms enclosed in darker contouring outlines, broad areas of pure colour, and simplified, generalized images. Above all, it is a beautiful style immediately recognizable in the mature works of such significant artists as van Gogh, Gauguin, Toulouse-Lautrec, Bernard, Georges Seurat, Paul Signac, Meyer de Haan, Charles Laval and Paul Sérusier, all of whom will be represented in the show.

This highly unusual exhibition of some 120 works is a testament to the international respect accorded the Gallery's guest curator, Canadian art scholar Dr. Bogomila Welsh. Her studies in van Gogh and his French contemporaries so impressed experts around the world that she has been able to secure a memorable body of loans from public and private collections from such countries as Holland, France, Denmark, West Germany, Australia and the United States.

The exhibit includes some 40 works by van Gogh, approximately half that number each by Gauguin and Bernard, and significant representations by the other selected artists. Many paintings are familiar from popular reproductions and art history texts: van Gogh's *La Berceuse*, *The Yellow House*, and *The Sunflowers*; Gauguin's *Self-Portrait: Les Misérables*, *Agony in the Garden*, and *The Loss of Virginity*; and Bernard's *Breton Women in a Field*, to name but a few. Many works will be placed in interesting comparisons and juxtapositions, since identical or similar subjects were frequently depicted by at least two members of the group. A majority of works in the exhibition have either never before travelled, been in Canada, or been exhibited together. Most will rarely again be on loan for public display within such a tightly-knit historical context.

Both *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism* represent the fruition of years of research and cooperation between international museums. Both exhibitions will contribute significantly to the world's understanding of, and scholarship about, their subjects. Organized by the Yale Center for British Art, New Haven, and the Art Gallery of Ontario in co-operation with the British Museum, London, England, *Turner and the Sublime* is composed of an unprecedented loan from the British Museum and a large group of works from the Paul Mellon Collection at the Yale Center. It has taken Dr. Welsh over ten years of research and three years of planning to bring together *Vincent van Gogh and the Birth of Cloisonism*, which is being mounted in co-operation with the Rijksmuseum Vincent van Gogh in Amsterdam, Holland.

The itineraries of both exhibitions underline their importance to the Art Gallery of Ontario. Both première in Toronto. *Turner and the Sublime* will be seen only at this Gallery, the Yale Center for British Art and the British Museum, where it will be the major summer exhibition in 1981. *Vincent van Gogh and the Birth of Cloisonism* will open here for its only North American showing, and then be on view at the Rijksmuseum in Amsterdam.

These, then, are the highlights of the 1980-81 season at the Art Gallery of Ontario. *Turner and the Sublime*. *Vincent van Gogh and the Birth of Cloisonism*. Two magnificent shows which feature several artistic giants, a fascinating period of artistic ferment, and eloquent works of extraordinary beauty and emotional impact●

Turner's work was a revelation to curator Wilton

By Gail Hutchison

In a recent interview for *The Gallery*, Gail Hutchison asked Andrew Wilton, noted authority on Turner and organizer of the exhibition, *Turner and the Sublime*, to explain the role of the Sublime in Turner's art. Mr. Wilton is Curator of Prints and Drawings at the Yale Center for British Art, New Haven, Connecticut.

Was there a particular incident which spurred your interest in Turner and in his use of the Sublime?

There was an event which completely changed my attitude towards Turner. He was so famous and popular, that I had a natural, perhaps slightly adolescent, tendency to play him down, not thinking he was as important as he was made out to be. You know how one reacts against popular taste. But in 1967, just before I joined the British Museum, I first saw *Dort*, which Turner painted in 1818. It is a large painting of a Dutch harbour and incredibly beautiful. I can remember standing in front of that picture and saying to myself that, in spite of all the things I had thought about him, he really is a very great artist. It is an absolutely marvellous work and was a revelation to me.

Why did you approach Turner through his ideas of the Sublime?

All the books on Turner talk about the Sublime and its relation to his early work—the dark, sombre colouring, the pictures of mountains and storms. But what stuck me was that there is much more to the Sublime than that. It has to do with the grandeur of the created world as a whole and man's place in it. That's what Turner's work is about—not just violent or awe-inspiring nature. Turner had a much profounder idea of the Sublime than most people have assumed and he was always consciously aiming at the Sublime in a much broader sense than is usually understood.

Is this what you are trying to prove in the Turner and the Sublime *exhibition?*

I don't think Im trying to prove it. I am trying to demonstrate it as best I can. Many people will say, "Of course there's nothing to prove, we all agree with you." But I think the majority of people don't know anything about the Sublime; they never heard of it. There are even art specialists who don't know what the Sublime was as it was technically understood in the 18th century. Most people refer to the Sublime in its limited sense as applied to landscape.

How would you define it?

I would describe it as an awareness of the comprehensive grandeur of nature and the universe, of man's role in the created world, of his relationship with God; and then the ability to express all that in such a vivid way that the spectator actually draws in his breath and says "Oh my God! Isn't it amazing?" This is not a second-hand experience. It's actually the ability to create an object, which is only two-dimensional and comparatively small in scale, which causes wonder and awe and gives you a sense of admiration for the grandeur, breadth, or divinity, if you like, of the world and the human experience, whether it is tragic or happy.

You referred to the Sublime in its technical sense. What did you mean?

In the 18th century, there were endless discourses on the nature of the Sublime. A famous argument was one based on the ancient Greek treatise on the Sublime by Longinus which had been translated into French by Nicolas Boileau who questioned the assertion that the words from the Bible, "And God said let there be light and there was light," were sublime. Some said they were because they involve awful grandeur and the omnipotence of God. Others claimed they were not because the language used was prosaic. Still others said the idea expressed inspired humility which is not a sublime emotion.

What are some of the works you have selected for the exhibition which are strikingly sublime?

The Tenth Plague of Egypt print, an illustration of a sublime scene in the Old Testament, and some of the very late Lake pictures in which nothing but misty water stretches away towards distant mountains, giving a sense of divine tranquillity. These show some of the aspects of the Sublime.

What made Turner the genius that he was?

I think what really makes him so extraordinary is the combination of extremely powerful imagination with vivid realization of natural truth. But most artists can be described in this way.

What were some of Turner's eccentricities?

Turner had great eccentricities: his imaginative use of colour and of proportion and scale, and the way in which he distorted nature in order to create desired effects.

How did the public react to Turner in his day?

They recognized that he was a brilliant man, but they didn't always understand him and when they didn't they were rude about him. But that's true of a lot of 19th-century artists because they had become exposed to attack when public exhibitions were invented in the 1760s. Before that, artists tended to work for patrons and painted a ceiling or decorated a boudoir and that was it.

They were not painting in the hopes of selling.

Turner must have sold a lot of his work because he became quite wealthy.

He became very rich and got a lot of money from his work designing illustrations to books. He was anxious to increase the circulation of his art so that more people would see it than would ever do so on the walls of the Royal Academy.

Did Turner shock the public?

Not like a modern artist who sets out to shock and to impress one with his experimentation. Nowadays, in order to be considered a genius, you have to seem original; everyone starts out by trying to be original instead of a solid, sound, honest artist. It's only the great ones who can be truly original. You are original by being great. Like Beethoven, Turner set out to create what he conceived to be the highest kind of art. That in itself is a sublime act.

What artist influenced him the most?

Everyone says Claude and I think this is true.

Did a movement develop after Turner?

He did not inaugurate anything. The single greatest influence he had was on the School of Watercolour Painting in England in the 1800s right up to about 1870. A lot of very fine watercolourists learned from looking hard at Turner's watercolours. But his paintings were so far beyond what anybody else was doing—and were also backward and old-fashioned, in a way, because they were trying to do this 18th century sublime thing other people had forgotten about—that people were tired of them by the time Turner died. Great people who went on from Turner like Whistler and the Impressionists were not really conscious of Turner. Whistler thought Turner was a silly old amateur.

Do you consider Turner the originator of modern art?

No. I think that's idiotic. I think a lot of artists have discovered Turner subsequently and have used him as a kind of retrospective ancestor. But in fact I don't think there is any connection between Turner and modern art at all. There is a connection between modern art and all the things that a number of enlightened and imaginative English artists were doing in Turner's time: people like Constable and Bonington and a lot of the watercolourists. Their work was seen in France and influenced the Impressionists. The Impressionists of course did start something.

What do you think is Turner's main contribution?

He created great art. You can't contribute more than that ●

J. M. W. Turner, 1775-1851, *Tenth Plague of Egypt (Liber Studiorum)*, 1816; etching and mezzotint, 20.8 x 28.8 cm. Yale Center for British Art, Paul Mellon collection.

J. M. W. Turner, 1775-1851, *Eruption of Vesuvius*, 1817; watercolour and scraping-out, 28.6 x 39.7 cm. Yale Center for British Art, Paul Mellon Collection.

Crucial years in the life and work of Vincent van Gogh

By Jan Marsh

The five years between 1886 and 1891 in France were formative ones for van Gogh and Paul Gauguin. *Vincent van Gogh and the Birth of Cloisonism* includes work by these artists and their contemporaries who were among the men who did the most to shape the Post-Impressionist art of the following decades.

Determined to achieve a style of his own and hungry for all that life had to offer, Vincent van Gogh arrived in Paris in 1886 at the age of 33. Paris was bursting with new ideas. The side streets, cafés and studios of Montmartre were full of young artists, poets, actors, scientists and philosophers eager to learn and anxious to discuss their new ideas.

Two major exhibitions which took place in the city that year were the Eighth (and last) Exhibition of Impressionist Painting and the Second Exhibition of the Society of Independent Artists. At these and other smaller exhibitions in private galleries (including the one directed by Theo, Vincent's brother) van Gogh was able to see a wide variety of work by the established artists of the day and works by Paul Gauguin, Georges Seurat and Paul Signac, artists of the new generation.

Van Gogh lived with his brother in Montmartre (where he painted the *View from his room, rue Lepic*,) and, inspired by all he had seen, joined the school of Fernand Cormon. There he became friends with fellow-students Henri de Toulouse-Lautrec and Louis Anquetin.

The café life in Montmartre was important to the Cormon students. Many of their paintings, such as Anquetin's large canvas of can-can dancers *La Moulin de la Galette* and Lautrec's *La Poudreuse* show some of the brilliance and excitement they experienced.

The small art supply shop and gallery of Père Tanguy was also a gathering place for the younger artists. His warmth and kindness is beautifully portrayed in van Gogh's *Portrait of Père Tanguy with Japanese Prints*. It was here that van Gogh met Emile Bernard and Paul Signac with whom he painted on various occasions at Asnières on the banks of the Seine.

The year 1887 was a crucial one for van Gogh and his friends. Japanese prints were fashionable in Paris at that time and van Gogh bought as many as he could afford. His painting, *Woman at "Le Tambourin"* shows the café proprietor, La Segatori (believed to be van Gogh's mistress) sitting at a table with Japanese prints on the wall. It was there, at the Café Tambourin that van Gogh first organized an exhibition of Japanese prints, an exhibition which had a significant effect on the work of Anquetin and Bernard.

Anquetin's paintings, *Avenue de Clichy* and *La Moisson* of 1887, show design elements derived from Japanese prints as well as evidence of his experiments with the science of colour theory. Exhibited publicly in 1888, these paintings earned Anquetin the reputation of being the founder of this new style of painting—"Cloisonism."

Both paintings were greatly admired by van Gogh whose *Café Terrace at the Place du Forum, Arles, at Night*, 1888, and his own *La Moisson* were directly influenced by Anquetin's paintings.

Again in 1887, van Gogh organized a second exhibition, this time with his own work and that of Anquetin, Lautrec and Bernard, in a popular restaurant called *Au Chalet* on the Avenue de Clichy in Montmartre. Bernard exhibited his painting, *Bridge at Asnières* which with its well-defined colour areas and abstract composition is a major example of Bernard's early contribution to the Cloisonist style. Van Gogh exhibited almost 100 landscapes, portraits and still-lifes including possibly his famous *Portrait of an Italian Woman*.

Gauguin on his return from Martinique, where he had gone with the painter, Charles Laval, visited the exhibition and exchanged paintings with van Gogh before going to Pont-Aven in Brittany. His plan to leave Paris may have influenced van Gogh, who in February, 1888, left for Arles in the south of France.

Pont-Aven was a popular artist's colony from the early 19th century on. Here, Gauguin had gone first in 1886 partly to get away from the expensive city-life in Paris, but also to find a more primitive atmosphere. As the acknowledged leader among the artists there, his influence spread rapidly throughout the colony and farther afield as well.

Bernard first met Gauguin at Pont-Aven in 1886. In August, 1888, on the advice of van Gogh, he went back to this tiny village bringing with him a number of his new works and immediately contacted Gauguin. From then until 1891 Gauguin and Bernard worked closely together.

Gauguin learned about the new Cloisonist style of painting from Bernard. Working with Gauguin, Bernard painted a group of *Breton Women in a Meadow*, 1888. Its flatly handled figures with dark outlines set off against a flat background impressed Gauguin. His *Still Life Fête Gloanec* with its simplified forms, flat colour areas and stark contour lines is in all probability an example of Bernard's influence. But Gauguin's symbolic work, *The Vision after the Sermon* (not included in the exhibition) executed that September was the epitome of his new style.

Paul Sérusier joined Gauguin at Pont-Aven that same summer and after listening to Gauguin's discussion on colour, painted a small landscape on the cover of a cigar box. He later returned to Paris with this painting which he called his *Talisman*. The enthusiasm for this work and all it represented among his artist friends resulted in the formation of a group called the Nabis.

A steady flow of letters written by Gauguin and Bernard in Pont-Aven to van Gogh in Arles kept him informed of all their experiments. Anxious to see their work, van Gogh suggested that they exchange paintings. This plan resulted in Gauguin's *Self-Portrait: Les Misérables* and Bernard's *Self-Portrait*. Both are dedicated to van Gogh and include likenesses of each other in the background. Charles Laval, interested in all he had heard about van Gogh although he had never met him, sent his *Self-Portrait* as well. Van Gogh sent his own portrait to Gauguin in return.

For some time van Gogh had been urging Gauguin to join him in Arles and shortly before his arrival, van Gogh painted his *Bedroom at Arles* and *The Yellow House*. Both works show his increasing use of flat planes of colour, a technique also used by Gauguin in his *Women in the Haystacks*.

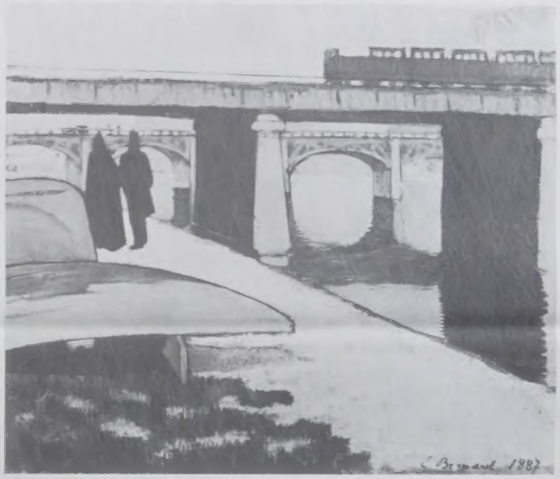
In October, 1888, Gauguin arrived for a visit, a visit which ended in tragedy. There, Gauguin painted his *Portrait of Van Gogh with Sunflowers* and on showing it to him, van Gogh exclaimed, "It is certainly I, but I gone mad." A few days later in a gesture of despair, van Gogh cut off his ear. Gauguin left for Paris and van Gogh, suffering from a nervous breakdown, went to the hospital in St. Remy, near Arles.

The World's Fair took place in Paris in the spring of 1889. Provision had been made to show the works of the official masters but not for the works of the younger artists. The Grand Café des Beaux-Arts was situated next to the official salon. The café owner, an Italian named Volpini, allowed Gauguin and his friends, among them Bernard, Laval and Anquetin, to exhibit there. The group exhibited about 100 works, among them Gauguin's major painting, *Misères Humaines*, painted in Arles the previous fall. Nothing sold and, discouraged, Gauguin shortly after left Paris, for Brittany with the artist Jacob Meyer de Haan.

In the town, Le Pouldu, Gauguin and Meyer de Haan were joined by Sérusier. There they stayed at Marie Henry's Inn where they soon decorated the walls and ceiling of the dining room with murals, pictures, drawings, lithographs, carvings and ceramics. Meyer de Haan's vast mural, *Scutching Hemp*, 1889, which covered one wall, was, until recently, believed lost.

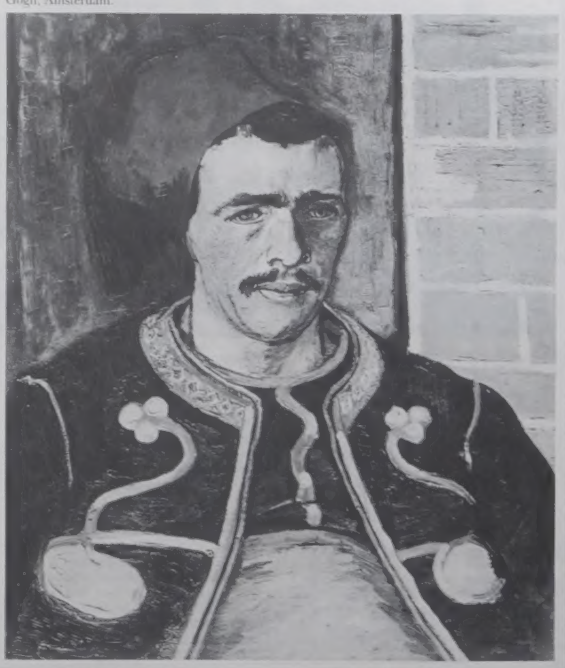
Many of the stylistic and colour innovations of Gauguin's Brittany paintings seem to have culminated in his large canvas *The Loss of Virginity* painted in 1890-91 during a brief stay in Paris. Finally later that year, Gauguin sailed for Tahiti.

The paintings mentioned above are among the approximately 120 works assembled for the exhibition, *Vincent van Gogh and the Birth of Cloisonism* by Dr. Bogomila Welsh, guest curator and Assistant Professor in the Department of Fine Art at the University of Toronto. ●



Emile Bernard, French, 1868-1941; *Bridge at Asnières*, 1887; oil on canvas, 18⅛ x 21¾". The Museum of Modern Art, New York.

Vincent van Gogh, Dutch, 1853-1890; *Zouave*, 1888; oil on canvas. Rijksmuseum Vincent van Gogh, Amsterdam.



THE GALLERY
SPECIAL EXHIBITION SUPPLEMENT
JULY & AUGUST 1980

A publication of the Art Gallery of Ontario

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Public access to the exhibitions

Gallery Hours
During the special exhibitions, the Art Gallery will be open 12 hours a day, 7 days a week, from 9 am to 9 pm. It will be closed Christmas Day but open New Year's Day.

Tickets and Admission
Admission to both exhibitions is by ticket only. Each $3.50 ticket will be purchased in advance for a designated day and hour. Visitors may stay in each exhibition as long as they wish.

Ticket Distribution
Gallery members will order their tickets for both exhibitions by mail beginning this July. Public ticket sales begin September 2 and will be available in the Gallery and through BASS outlets in Metropolitan Toronto and surrounding areas. Public ticket enquiries outside these regions should be directed by mail to: Ticket Enquiries, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4.

Public Enquiries

General Information
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario, M5T 1G4
Telephone: 977-0414.

After September 2, 1980, telephone Exhibitions Hot Line: 977-2804.

Press Information
Art Gallery of Ontario
Communications Department,
telephone 977-0414, extensions 304, 305 and 307.

Public Lectures and Courses
October 5 and 6, Francis Broun; Art Gallery of Ontario; $3 per ticket. Lecture to be given at the Ontario College of Art, 100 McCaul St.

November 5, Ronald Paulson, Yale University; November 12, Andrew Wilton, Yale Center for British Art; November 19, Charles F. Stuckey, Milford, Connecticut; November 26, Dr. Gerald Finley, Queen's University: 8 pm, $5 per ticket.

These lectures to be given at the Art Gallery of Ontario.

Turner and the English Romantics
A four-week course given by Francis Broun, Wednesday evenings, September 10-October 1, 6:30-8:30 pm; repeated Thursday afternoons, September 11-October 2, 1:30-3:30 pm. Members, students, seniors, $15.00; non-Members $20.00. Please contact the Scheduling Manager, Education Services.

Vincent van Gogh and the Birth of Cloisonism
November 11, 25; December 2; January 13, 20, at 7:30 pm; January 18, at 2 pm: Dr. Bogomila Welsh.

All lectures to be given at the Ontario Institute for Studies in Education, 252 Bloor Street West, Toronto. Tickets $5.

Information on a special summer course, *Turner to van Gogh: the Nineteenth Century*, is available from the Scheduling Manager, Art Gallery of Ontario.

Tours
Introductory audio-tape tours will be available for the public to rent in each exhibition.

J. M. W. Turner, 1775-1851, *The Upper Fall of the Reichenbach: rainbow*, 1810; watercolour and bodycolour over pencil, 27.6 x 39.4 cm. Yale Center for British Art, Paul Mellon Collection.

Andrew Wilton

The foremost authority on Turner watercolours, Andrew Wilton was for nine years Assistant Keeper in the Department of Prints and Drawings of the British Museum. Since 1976 he has been Curator of Prints and Drawings at the Yale Center for British Art, New Haven, Connecticut. He was jointly responsible for the *Turner Bicentenary Exhibition* at the Royal Academy, London, in 1975, and, in the same year, mounted the companion show of *Turner: Watercolours and Drawings* in the British Museum. He is the author with John Russell of *Turner in Switzerland* (1976), and of *British Watercolours 1750 to 1850* (1977) and *J.M.W. Turner His Art and Life* (1979) ●

Bogomila Welsh

Born in 1940 in Sofia, Bulgaria, Dr. Bogomila Welsh emigrated to Canada in 1949. She has a Master of Philosophy degree in the History of Art from the University of Toronto and in the summer of 1976, received her PhD, *cum laude*, from the University of Utrecht, The Netherlands.

She has achieved prominence as the author of *Vincent van Gogh: His Paris Period, 1886-1888* and *The Early Work of Charles Angrand* and has also published an anthology of writings on van Gogh in the *Artists in Perspective* series. Since 1975, Dr. Welsh has been an Assistant Professor in Fine Art at the University of Toronto ●

Paul Gauguin, French, 1838-1903; *Still Life Fête Gloanec*, 1888; oil on canvas. Musée des Beaux-Arts d'Orleans.

Louis Anquetin, French, 1861-1932; *Avenue de Clichy*, 1887; oil on canvas, 27 x 21". Wadsworth Atheneum, Hartford, Connecticut.

Events *continued from page 4*

Saturday and Sunday, and at 7:00 and 8:00 pm on Wednesday and Thursday evenings.

July 8-13
Colin Campbell
The Woman from Malibu; Temperature in Lima; Culver City Limits, 1976 (30 minutes)

July 15-20
Nora Hutchison
C'était un Jeu de Mêmoire, 1977 (18 minutes)

July 22-27
Falardeau/Poulin
Le Magra, 1974 (20 minutes)

July 29-August 3
Robert Filliou
Porta Filliou, 1977 (45 minutes)

August 5-10
Joan Jonas
Vertical Roll, 1972 (20 minutes); *Good Night Good Morning*, 1976 (14 minutes)

August 12-17
Al Razutis
Aurora, 1973 (7 minutes) silent, colour, *Softwave*, 1972 (3 minutes) silent, colour; *Vortex*, 1972-73 (14 minutes) colour; *98.3 KHz: Bridge at Electrical Storm*, 1973 (9 minutes) colour

Special Lecture

Turner and the Sublime
This special two-hour illustrated lecture will introduce the major themes of the exhibition *Turner and the Sublime* and place the artist in the context of English 19th century art and the Romantic movement.

The lecture will be offered on Sunday, October 5 at 2:00 pm and again on Monday, October 6 at 7:30 pm in the auditorium at the Ontario College of Art, 100 McCaul St. Please complete the coupon in this issue.

The Grange

Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours by candle and firelight are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children.

All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $2.50 per person. Senior citizens tours, minimum of 10 persons: 50¢ per person. Student tours: 75¢ per student; accompanying adults free. We suggest that group size be limited to 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday, Thursday* and Friday at 2:30 and at 2:30 and 4:00 pm on Saturday and Sunday. The subject is *The Grange: An Introduction to a Gentleman's House.*

*One of the following talks will be given at 2:30 and 7:45 pm on Thursdays: *Chinese Export Porcelain; Furniture of a Gentleman's House; Lights & Lamps in 19th Century York; Medicine in the 19th Century; Restoration of an Historic House; Theatre Life in 19th Century Toronto; The Final Touch—Clothing Accessories in the 19th Century; Toronto in 1835.*

Exhibitions

The Grange through the Eyes of the Artist
The Grange Music Room
through Sunday, September 21
The Grange with its spacious lawns shaded by towering elms was a favourite subject for nineteenth century artists.

The Chinese Influence on 19th Century Houses
The Grange Corridor
through Sunday, July 20
The Victorians had many examples of chinoiserie in their houses. The objects in this exhibition are from the Goldwin Smith Collection of furniture, not shown in The Grange because of its later date. (The Grange is restored to 1835-40.)

Upstairs Downstairs
The Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of The Grange, Furnishing an Historic House, The Architectural Preservation of The Grange*, and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Art Tours

Sponsored by the Volunteer Committee, Art Gallery of Ontario

Scottish Houses
September 11-20

Fly from Toronto to Prestwick and the Turnberry Hotel, where David Durant, British historian and author, will join us. Visit the Isle of Arran and its Brodick Castle and famous Culzean Castle. In Edinburgh historic fortresses and charming Georgian squares await us. Day tours to beautiful Mellerstain, Dryburgh Abbey and Abbotsford, the romantic baronial house of Sir Walter Scott are planned. Another tour will include visits to Traquair, ten centuries old and unaltered for three, and Bowhill with its truly outstanding art collection. The famous Adam Mansion, Hopetoun House, the Border castle Floors and a private tour of the National Gallery of Scotland will further our appreciation of the wealth of art and architecture in Scotland.

Coupon for further information on page 7.

Rome—The Eternal City
September 18-28

Explore the multiple facets of ancient, Christian and modern Rome, its art and architecture symbolized by the Colosseum, St. Peter's Basilica and the frenzied Via Veneto. Palaces, churches, squares and fountains offer an endless array of magnificence, enhanced by the enthusiasm and knowledge of art historian Ingrid Mahler, our resource person. We will visit the towns of Viterbo, Cerveteri and Tarquinia, with its important Etruscan museum, Palazzo Vitelleschi. An optional day excursion to Pompeii and Sorrento will be available. In your leisure time savour the food and wine and indulge in the ancient Roman custom of people-watching. Coupon for further information on page 7.

Upcoming Tours
Amsterdam—March and April 1981
Bath—May 1981
Watch for further details in the next issues of *The Gallery.*

Mughals and Maharajahs
India and Nepal, January 30—February 21, 1981.
Let us take you to the land of the far pavilions, Mughal forts, Rajput palaces, Jain temples, emperors' tombs, frantic streets and the white tiger.

We'll absorb India by wandering
continued on page 6

Member Privileges

TURNER AND THE SUBLIME

VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM

Tickets have been reserved for Gallery members and their guests to view these major international exhibitions. Enclosed with this issue of *The Gallery* is your member's advance ticket order form which provides you with the opportunity to order *once for both shows*, prior to public sale.

As there cannot be a Members' Preview due to the limited number of visitors which can be in the exhibition area at one time, it is essential that you submit the order form to claim your tickets if you intend to view one or both of these exhibitions.

This special offer includes a complimentary member's ticket for each exhibition and the opportunity to order additional tickets for your family and friends. To secure your tickets for Turner and van Gogh please complete the order form and send it with your cheque in the return envelope provided.

Requests for tickets will be filled in the order in which they are received. We urge you to **return your order form within the next ten days** for best selection. This advance offer to members is limited and expires **August 31, 1980**. It provides first call on tickets before they are released for public sale ●

MEMBERS' LOUNGE

Come and enjoy
a cocktail
in our exclusive lounge

Light luncheons served
from 12:00 noon to 3:00 p.m.

Open from 12:00 noon
to 5:30 p.m.
Tuesday to Sunday
and Wednesday & Thursday
evenings

Watch for

ART·CART

A shop specially designed for children
coming in September 1980

A project of the Junior Volunteer Committee

Working Model for Upright Internal and External Forms. Bronze, 1951.
Poster size: 17 in by 36 in

MOORE POSTER
published by
THE REPRODUCTION SHOP
for the 35th Anniversary of the
Volunteer Committee
of the Art Gallery of Ontario
Hours:
From 10:30 am to 5:00 pm on Monday and
regular Gallery hours from Tuesday to Sunday
A project of the Volunteer Committee

HANDS ON!
Art Gallery of Ontario
June 29 to August 31
Summer Hours:
Tuesday-Sunday
11:00 am—4:00 pm
For parents
and children
aged four and up
Admission free
Tickets at front desk
One hour sessions
30 tickets per
session

Calendar at a Glance

July

"Hands On" open Tuesday through Sunday, 11:00 a.m.—4:00 pm

Tuesday 1
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *Cosimo de' Medici*

Wednesday 2
10:00 am Cityscapes (8-10) begins
12:15 pm Gallery Talk
2:30 pm Grange Talk

Thursday 3
10:00 am Cityscapes (11-13) begins
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture

Friday 4
10:00 am Cityscapes (14-18) begins
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 5
Master Prints: Presgrave opens
Drawings from Punch opens
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 6
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 8
Summer School begins
12:00, 2:00, 4:00 pm video: Colin Campbell
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *The Power of Cosimo*

Wednesday 9
12:15 pm Gallery Talk
2:30 pm Grange Talk
7:00 and 8:00 pm video: Colin Campbell

Thursday 10
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture
7:00 and 8:00 pm video: Colin Campbell

Friday 11
12:00, 2:00, 4:00 pm video: Colin Campbell
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 12
Contemporary Works opens
12:00, 2:00, 4:00 pm video: Colin Campbell
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 13
12:00, 2:00, 4:00 pm video: Colin Campbell
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 15
12:00, 2:00, 4:00 pm video: Nora Hutchison
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 16
12:15 pm Gallery Talk
2:30 pm Grange Talk
7:00 and 8:00 pm video: Nora Hutchison

Thursday 17
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture
7:00 and 8:00 pm video: Nora Hutchison

Friday 18
12:00, 2:00, 4:00 pm video: Nora Hutchison
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 19
Gordon Rayner Retrospective opens
12:00, 2:00, 4:00 pm video: Nora Hutchison
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 20
12:00, 2:00, 4:00 pm video: Nora Hutchison
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 22
12:00, 2:00, 4:00 pm video: Falardeau/Poulin
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *Leon Baptista Alberti*

Wednesday 23
12:15 pm Gallery Talk
2:30 pm Grange Talk
7:00 and 8:00 pm video: Falardeau/Poulin

Thursday 24
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture
7:00 and 8:00 pm video: Falardeau/Poulin

Friday 25
12:00, 2:00, 4:00 pm video: Falardeau/Poulin
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 26
12:00, 2:00, 4:00 pm video: Falardeau/Poulin
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 27
Gallery School 50th Anniversary closes
12:00, 2:00, 4:00 pm video: Falardeau/Poulin
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 29
12:00, 2:00, 4:00 pm video: Robert Filliou
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *The Rebel Angel*

Wednesday 30
12:15 pm Gallery Talk
2:30 pm Grange Talk
7:00 and 8:00 pm video: Robert Filliou

Thursday 31
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture
7:00 and 8:00 pm video: Robert Filliou

August

Friday 1
12:00, 2:00, 4:00 pm video: Robert Filliou
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 2
Florence Vale opens
12:00, 2:00, 4:00 pm video: Robert Filliou
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 3
12:00, 2:00, 4:00 pm video: Robert Filliou
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 5
12:00, 2:00, 4:00 pm video: Joan Jonas
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *David Milne*

Wednesday 6
12:15 pm Gallery Talk
2:30 pm Grange Talk
7:00 and 8:00 pm video: Joan Jonas

Thursday 7
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture
7:00 and 8:00 pm video: Joan Jonas

Friday 8
12:00, 2:00, 4:00 pm video: Joan Jonas
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 9
12:00, 2:00, 4:00 pm video: Joan Jonas
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 10
Master Prints: Presgrave closes
Drawings from Punch closes
12:00, 2:00, 4:00 pm video: Joan Jonas
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 12
Selections, Trier-Fodor Gift opens
12:00, 2:00, 4:00 pm video: Al Razutis
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *Jack Bush*

Wednesday 13
12:15 pm Gallery Talk
2:30 pm Grange Talk
7:00 and 8:00 pm video: Al Razutis

Thursday 14
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture
7:00 and 8:00 pm video: Al Razutis

Friday 15
12:00, 2:00, 4:00 pm video: Al Razutis
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 16
Master Drawings: National Gallery of Canada opens
12:00, 2:00, 4:00 pm video: Al Razutis
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 17
Contemporary Works closes
12:00, 2:00, 4:00 pm video: Al Razutis
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 19
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *Jack Chambers*

Wednesday 20
12:15 pm Gallery Talk
2:30 pm Grange Talk

Thursday 21
12:15 pm Gallery Talk
1:30 pm *Turner to van Gogh* lecture
2:30 and 7.45 pm Grange Talk
6:30 pm *Turner to van Gogh* lecture

Friday 22
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 23
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 24
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 26
12:15 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Filmfare: *Frankenthaler; Nevelson*

Wednesday 27
12:15 pm Gallery Talk
2:30 pm Grange Talk

Thursday 28
12:15 pm Gallery Talk
2:30 and 7.45 pm Grange Talk

Friday 29
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 30
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 31
Gordon Rayner Retrospective closes
Florence Vale closes
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Events *continued from page 5*
through bazaars and art galleries. We'll see a dance performance and visit an Indian home.

We'll see Delhi's modern and historic glory, Jaipur's pink palaces, Udaipur's lake palace, Agra's Taj Mahal, Fatehpur Sikri's ghost city, Ajanta's Buddhist caves, Bombay the gateway to India, and the beaches of Madras. Then we'll hop over the Himalayas to the exotic Kingdom of Nepal.

And we'll do all this in the style of the Maharajahs—very comfortably. Wherever possible, we'll stay in palaces that are now five-star hotels. We'll travel by Indian Airlines and chartered buses. The weather in February is like May in Toronto.

Details in future issues. See coupon on page 7.

Gallery Hopping
"Oktoberfest" with the Art Gallery of Ontario. Spend a day in Mennonite country and see the newly-opened Kitchener Waterloo Art Gallery, the Inuksuk Gallery of Indian and Eskimo art, and the lovely campus and Gallery of the University of Waterloo. We will have lunch at the quaint Stone Crock restaurant in Elmira. Wednesday, October 1st, we leave at 8:45 am sharp from the Pleasant Blvd. entrance of the St. Clair Subway Station. Tickets are $24.00. Please write the Volunteer Office and enclose a stamped, self-addressed envelope with your cheque.

Mini-Tour
Ottawa—October 17-19. A three-day tour by bus to explore our capital city. Enjoy the National Gallery as it celebrates its 100th Anniversary. Look for further information in the September issue of *The Gallery*.

Members' Activities

Annual Report
If you wish to receive a copy of the 1979/80 *Annual Report*, please send in the coupon on page 7.

Filmfare
Each Tuesday evening in July and August you may enjoy a specially prepared dinner, followed by the private screening of a film of particular interest to Gallery Members.

A pay-bar will be open on the terrace from 5:30 pm, and Members and their guests will be seated for dinner between 6:00 and 6:30 pm. The film will begin at approximately 7:45 pm.

July 8 *Cosimo de' Medici*
July 15 *The Power of Cosimo*
July 22 *Leon Baptista Alberti*
July 29 *The Rebel Angel*
August 5 *A Path of His Own—David Milne*
August 12 *Jack Bush*
August 19 Jack Chambers: *Life Force* and *Chambers*
August 26 *Frankenthaler—Toward a New Climate; Nevelson in Process*

Tickets are $15.00 each and may be obtained by mailing the appropriate coupon together with a stamped, self-addressed envelope. Please use the coupon at the back of this issue and mark the outer envelope "Volunteer Office."

If the Filmfare evenings are not sold out in advance, tickets—for the film only—will be available for $3.00 at the door. Information concerning availability of tickets may be obtained by calling the Volunteer Office.

Dinner Tours
Dinner will be served in the restaurant at
continued on page 7

Events *continued from page 6*

6:00 pm, followed by a tour at 7:30 pm. The evening concludes informally with discussion in the Members' Lounge. The cost of after-dinner coffee and/or drinks is not included in the ticket price.

Wednesday, Sept. 10
Master Drawings from the Permanent Collection of the National Gallery of Canada

Wednesday, Sept. 17
The Canadian Historical Collection: The New Installation

Wednesday, Sept. 24
10 Canadian Artists in the 70s

Wednesday, Oct. 8
Folk Art Treasures of Quebec/Trésors d'art populaire québécois

Wednesday, Oct. 15
Recent Acquisitions 1977-80

Wednesday, Oct. 22
Canadian Painting in the Thirties

Tickets are $12.50 each and may be obtained by mailing the appropriate coupon, together with a stamped, self-addressed envelope to the Volunteer Office.

For Young People

Hands On
Come and enjoy a gallery experience with your child. Visit "Hands On," our special place where children and parents share in visual discovery. Then explore sculptures in the Henry Moore Centre; look at portraits in the Old Master galleries; walk through the Historic Grange, and end your visit with a picnic in Grange Park.

During the summer, "Hands On" is open to Members and the public 11 am to 4 pm daily, closed Monday.

Visits to "Hands On" are limited to one-hour sessions. Admission is free with a "Hands On" ticket obtained at the Information Desk. To prevent overcrowding there are 30 tickets available per one-hour session.

"Hands On" is for children age 4 to 12 who must be accompanied by an adult.

New—a Special Shop!
A shop specially designed for children will open in September. All the merchandise will be art-related and priced at an affordable level. The shop, operated by the Junior Committee, will be on wheels—look for it in the lower lobby or on the mezzanine level. Watch for more details in the September issue of *The Gallery*.

Cityscapes
Cityscapes is a new Gallery School art program for children ages 8 to 18 to encourage an aesthetic appreciation of Toronto's urban environment. The six-week classes, for which registration is now complete, will begin July 2.

Summer School
The Junior Summer Courses are now fully registered, and will begin Tuesday, July 8.

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery and The Grange hours
Tuesday, Friday, Saturday, Sunday
11:00 am-5:30 pm
Wednesday, Thursday: 11:00 am-9:00 pm
Closed Monday*
*Restaurant, book and reproduction shops open

Gallery Shop
Open Mondays (except public holidays) 10:00 am-5:30 pm and regular Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday-Saturday 11:00 am-4:00 pm;
Thursday 11:00 am-9:00 pm

Restaurant
Open Monday (except public holidays) 12 noon-3:30 pm; Tuesday, Friday, Saturday, Sunday 12 noon-5:30 pm; Wednesday, Thursday 11:00 am-9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open (except Mondays)
11:00 am-5:30 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Edward P. Taylor Audio-Visual Centre

The Audio Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual within Canada. For those able to visit the Centre and select their own material the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request.

Donor Cards

A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgment card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Coupons

Turner and the Sublime
Lecture

Ticket Order Form

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please indicate by number your first and second choice.
☐ Sunday, October 5, 2:00 pm
☐ Monday, October 6, 7:30 pm

If my order cannot be filled as requested, please:
☐ either SUBSTITUTE the best available tickets

☐ or CANCEL my order and return payment

Please send me ( ) tickets at $3.00 each.

I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please send order form to

"Turner and the Sublime Lecture Tickets"
Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ontario M5P 1G4

Scottish Houses

I am interested in the tour to Scotland. Please send me further information and an application form.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your envelope "Volunteer Office."

Rome—The Eternal City

I am interested in the tour to Rome. Please send me further information and an application form.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your envelope "Volunteer Office."

India 1981

I am interested in the tour to India and Nepal. Please send me further information and an application form.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your envelope "Volunteer Office."

Turner to van Gogh

Name _____

Address _____

City _____ Code _____

Tel.: home _____ bus. _____

Please send me _____ tickets at $40 (Member), $45 (non-Member) for the Turner to van Gogh summer course. I enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario for the amount of $_____.
I wish to attend the
afternoon ☐ evening ☐ course.
Please mark outer envelope Scheduling Manager, Education Services.

Dinner Tours

Please specify date(s) and number of tickets required at $12.50 each.

Sept. 10 ☐ Sept. 17 ☐ Sept. 24 ☐
Oct. 8 ☐ Oct. 15 ☐ Oct. 22 ☐

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

If the date(s) requested is (are) sold out, please indicate alternate choices

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario, and return to the Volunteer Office. No refunds from 10 days prior to the event.

Filmfare

Please specify date(s) and number of tickets required at $15.00 each.

July 8 ☐ July 15 ☐ July 22 ☐
July 29 ☐ Aug. 5 ☐ Aug. 12 ☐
Aug. 19 ☐ Aug. 26 ☐

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

If the date(s) requested is (are) sold out, please indicate alternate choices.

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario, and return to the Volunteer Office. No refunds from 10 days prior to the event.

Annual Report

Please send me _____ copies of the 1979/80 *Annual Report*.

Name _____

Address _____

City _____ Code _____

Please mark the envelope Attention Membership Department.

Recent Acquisition

Kenneth Forbes (b. Toronto 1892—d. Toronto 1980), *The Connoisseur*, c. 1935, oil on canvas, 112.1 x 91.8 cm. Gift of Mrs Gordon Conn, Toronto, 1980.

The Connoisseur embodies values that Kenneth Forbes maintained throughout his life, values that in many respects he inherited from his father, J. C. Forbes (1846-1925), who was himself a painter centred in Toronto. There is about the son's portrait work a somewhat self-conscious association with the great portraits of the past; there is always a sense of clarity, and evidence of a rigorously logical construction. The work, like the sitters, is invariably self-assured, almost haughty.

The sitter in this instance is a long-time friend of Forbes, Gordon Conn. Born at Aylmer, Ontario, Con studied to be a musician and worked as a painter in his youth. Although he did not pursue a career as an artist, he always kept artistic company. *The Connoisseur* shows him at about the age of 47 to have been a man of sophistication and taste, and boldly audacious.

Kenneth Forbes, who died earlier this year, believed that his artistic values were threatened by the innovation of abstraction, and as this new interest spread in Toronto, he became aggressively opposed to it. In 1951 he led a small group of artists to resign their memberships in the Ontario Society of Artists in order to express opposition to the inclusion of a large number of modernist works, and in 1959 he resigned his membership in the Royal Canadian Academy of Arts for the same reason. He promoted his views more positively in forming with a group of like-minded people in 1958 the Ontario Institute of Painters, devoted to the display of painting based on what Forbes called "traditional" art values. Forbes was the first president, and his friend Gordon Conn was the secretary-treasurer. As well, Conn turned over his studio in Wychwood Park—The Little Gallery—to a series of one-man shows by its members.

Near the end of his life (he died in 1977) Gordon Conn benefited most of the public art galleries in Ontario, and particularly the Art Gallery of Ontario, with gifts of paintings and related documentation of his close friends of the earlier part of his life, principally F. McGillivray Knowles and his wife Elizabeth, and George Reid and his wife, Mary Wrinch.

Dennis Reid
Curator, Canadian Historical Art

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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10854 Toronto

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